

Issue No. 5
August
1992

...FUCK
Sesame
Street



LET'S GET
HARDCORE..



ANDER ONE SKY

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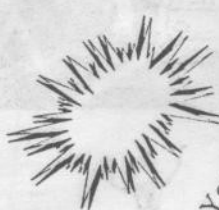
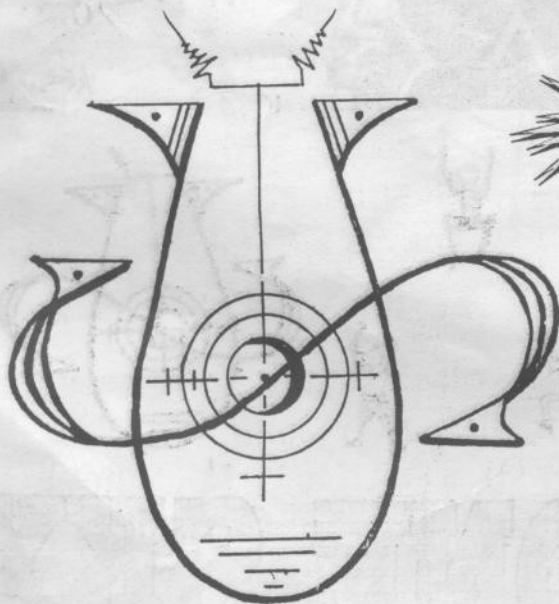
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they make you feel weak
when you should feel strong.

UNDER ONE SKY →

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SPECIAL THANKS TO: Olaf for inspiration. Holger and Andy. Andre-WHERE ARE YOU? Sven Vath. Casper Pound. Lenny Dee & Jennifer Williams. +8 Posse. Meru. Carl Cox. Nebula 2. Spike at Planet X. The New Jersey Underground. The Rhode Island Underground. Poughkeepsie Underground. Roger Samyn at DIKI Rec. Talla 2xlc & Armin Johnert. John Warwick at GREAT ASSET, UK. Rob Boskamp at BOUDISQUE. Fred Giannelli. Laurent at BIGTIME INT. Randall TWITCH. DB at PROFILE.LOGIC REC. INFLUENCE REC. Scottie Canfield. RAPTURE REC. in Portland, Oregon. Dan Morgan. Lily. The Los Angeles Underground. Trip Magazeen Florida. Underground World Zine, California. Natalie & the rest of the RAVESCENE MAGAZEEN, UK Possee. Mr HYDE. Jonathon Kadish at GYROSCOPIC REC. DIRECT DRIVE REC. GROOVE REC. The Washington DC Underground. The Brooklyn Underground.

A BIG SHOUT OUT TO: The Noise Organization in NJ. Renaat V. The Kids Off The Wall In Maryland. Ralphie Dee. Kenny Keltz. Goerdie-WHERE ARE YOU? The Infinity Project. James Christian. Charle & Chrissie Farewell to NIEL RUSH . Well Miss You.



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LETTERS

Dear Heather,

Tuesday, June 23, my friends and i read an article about Ecstasy in Select: how more likely than not, the mixture you're paying good money for has little, if any actual E in it. It also spoke of the 14 brown ecstasy deaths, one of which was a case where a 16 year old girl took one and died.

Just four days later, attributing it to exaggeration, my friends and I each dropped one without any hesitation at the future rave.

Now, I don't want to bust anyone's groove, but about two hours later, one of my friends passed out and went into convulsions - the exact symptoms of the 14 victims.

We all waited in the emergency room - silent and holding our breath for 3 hours until the doctor came out and said everything was fine - very luckily. They released her after one more hour, at which point we all went home and experienced the most extensive self-analysis we'd ever been through.

This is not to say raves are about E, or that all ravers do it because I know that's not so; and more than anything, I want the scene to grow. The ideal behind the rave is great. I just think that we need to remember that we're only given one chance in this life, and no matter how young and strong we are, we're still mortal. Our lives and our bodies are precious. Know that the pill/capsule you're eating is probably nothing but E. And finally, know

that the rave is fun, exciting, wacky and beautiful enough not to need a drug.

My friends and I have learned a huge lesson about not taking anything for granted, least of all our own lives or that of our brothers and sisters.

Most of all, we wanted to say thanks to all the people that helped our friend, most of which are from New York so we don't know your names. A special peace and thanks to Andrea (I think that's your name) and Jason Jinx.

Rave on and if possible, RAVE CLEAN.

**The Kids off
the Wall**

Dear Heather,

Thanks so much for sending me the latest 'zine. It's feeling and looking better every issue and has more heart than all the rest of the music mags put together. Some of the best times I ever had on the rave scene were in beautiful downtown Brooklyn and it's good to know you're keeping the true vibe alive. Respect to the Groove Records posse and to all my good friends in New York City.

**Love,
Meru
Liverpool,
London**

Dear Heather,

I read about your 'zine, "Under One Sky" on the computer networks (on alt. rave) and I'd very much be interested in a copy, I've enclosed a few stamps for postage, as the post I read didn't really specify

a cost. If I see a price on the cover, I'll certainly pay you!

**Thanks,
Don Moore
Tennessee**

Dearest Heather,

Having a beautiful time in India. Much walking in the mountains. Amazing nature, wikkid. Hope all is well with you. Be good, send my love to all the Kidz 'N' Hood.

**Miss ya,
Jeordie
Goa, India**

Heather and Family,

Just wanted to drop a line to say thanks for letting me stay with you. I had a blast. I decided to go against what I said earlier about not doing any more parties and I'm going to have one in the near future. I'll send you a flyer.

**Dave Garrard
Virginia**

**What's On
Your Mind?
UNDER
ONE SKY
c/o Heather
Lotruglio
2249 E 21st St.
B'klyn N.Y.
11229 USA**

BEYOND THOUGHTS

LIFE/DEATH/LIFE

LIFE, REAL LIFE, IS UNENDING. IT CAN ONLY EXPERIENCE DEATH AS AN ILLUSION WITHIN THE MIDST OF TIME."

THERE CAN BE NO REALITY IN THE MATERIAL LIFE WE ENCOUNTER. MAN IS A SPIRITUAL BEING IN REALITY. THE 'SENSE' LIFE WE LEAD IS SO INEFFECTUAL BECAUSE THERE IS NO REAL MEANING BEYOND A STEPPING STONE TO A LIFE BEYOND OUR IMAGINATION. PEACE AND HAPPINESS ARE THE REVELATION OF THE PURPOSE OF OUR DESTINY. HOW PETTY AND TRANSIENT ALL OUR MATERIAL PROBLEMS BECOME WHEN ONE TAKES VIEW FROM THIS WIDE PROSPECTIVE.

AT TIMES DEATH SEEMS VERY UNFAIR. ONCE YOU DIE, YOUR GONE FROM THIS PHYSICAL WORLD. EVERYTHING YOU KNEW AND EXPERIENCED IS TAKEN FROM THE NOW- TO THE BEYOND. YOUR FRIENDS AND RELATIVES WILL NEVER AGAIN SEE YOU ON THIS PLANET AS WE KNOW IT, BUT INFINITY WILL SURELY CONTINUE.

WILL THE PHYSICAL BE REMEMBERED? OR IN DEATH WILL WE BE VEILED FROM OUR PHYSICAL TIME? WILL WE VIEW LIFE FROM TIMELESSNESS?

WE MAY START OVER (REINCARNATE) HERE ON EARTH OR ANOTHER PLACE UNKNOWN TO US NOW... OR THIS MAY BE OUR LAST OR ONLY PHYSICAL EXPERIENCE. IF INDEED WE END UP IN A SPIRITUAL REALM, THE "KNOW" (KNOWN AND UNDERSTOOD BY FEW HERE) WILL GOVERN THE INFINITE SPACE WE WILL OCCUPY. WE MAY WAKE UP AND OUR PHYSICAL LIFE WILL BE IN THE FORM OF A THOUGHT, JUST A DREAM IS TO US NOW.

AT THE END OF OUR PHYSICAL JOURNEY, SUPPOSING THERE COULD BE AN END, WE ARE A SPIRITUAL BEING RETURNING TO OUR SOURCE- HAVING ACHIEVED A TRIUMPH OF IDENTITY WITH THE SOURCE (THE KNOW), ENRICHED BY OUR EXPERIENCE. NOT A LOSS, A REUNION, A UNITY OF BEING WITHOUT WHICH LIFE WOULD HOLD NOTHING. THE SACRED CIRCLE IS THE ONLY CIRCLE.

BY J> THUNDER/UNDERGROUND WORLD CALIFORNIA

WHATEVER YOU CAN DO

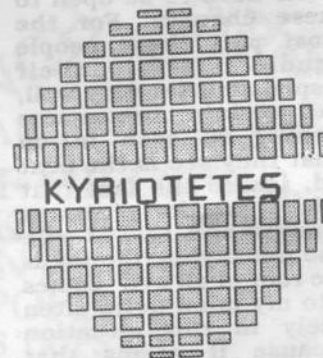
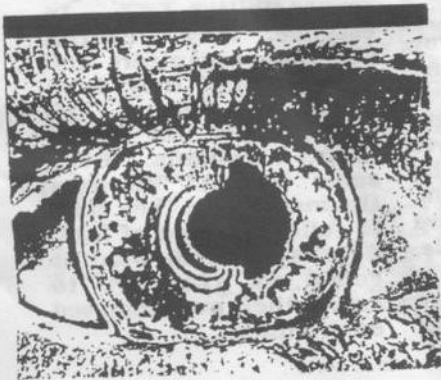
OR DREAMYOU CAN,

BEGIN IT.

BOLDNESS

HAS

GENIUS POWER & MAGIC IN IT



TECHNO - SCENE OR GREEN?

As the Techno scene grows in America, many newcomers are overwhelmed with the rate of change set by the forefathers years earlier. This change is necessary for the longevity of the scene and the people with the most control (whether they realize it or not). In order of importance are:

- 1) Producers and Labels,
- 2) DJs, 3) R*** organizers and promoters, and 4) R***S.

Let's start with record producers and labels. Without them, we have nothing; no music, no scene. It's the responsibility of the producers to create new music with new ideas and new sounds. The labels have to be open to these changes. For the most part these people handle their responsibilities very well, but certain newcomers looking to cash in on what they see is the next fad, ignore the fact that this music always changes and always will. The old saying, "money is the root of all evil" comes into my mind quite often lately in this situation because it seems that even seasoned veterans "sell out" their talents and knowledge of the music for "GREEN". In my opinion, I'd rather be poor and happy because I did what I believed in, because without belief and love of what you're

doing, it all falls apart. Where will you be then? Not to mention everyone else who will have nothing left either. If the scene falls due to sellouts, the true believers also go down. That's not fair to us. "One bad apple spoils the bunch."

DJs have a responsibility to the R***RS and to themselves to keep up with the flow of new music and have the balls to play it. For seasoned Techno DJs, it's usually a weekly ritual of record shopping, but, it's still up to them to find the right records and to notice a change is happening before hand. These DJs are the role models for new DJs. New DJs have to be very selective and not worry what everyone else is playing. Be original and creative and you'll get there. If you follow the "trend", you might get there sooner but you'll never be respected in the scene. How could you respect yourself? Don't sell out.

Next, the R*** organizers and promoters who have a responsibility to the R***RS and the DJs. They have to do a good event with the best DJs, strong sound and a selective door policy to keep the "bad element"

out so people can have a good time. After all, that's what R***ing is all about. It's not about worrying if a DJ will draw a crowd (unless it's a pure underground following). Some of the best DJs get denied work because they are unknown. That's bullshit. If the kid is good, put him on!

Promoters should hand pick their crowd by talking to people and handing out passes individually: not throwing them over a crowded room. Be selective, it's not about the clothes they wear, but their intentions on the night of the R***. What do they call fun? Fun is not fighting or hanging out, it's dancing and having a good time. Do it right, keep it underground.

Finally, we get to the R***RS. Fourth on the list of importance, but, not least needed. The R***RS hold a unique responsibility. In essence, they control the DJs, organizers and promoters. If they don't go to an event, it's because it's not up to their standards. Even some true R***RS miss the mark when they start to follow instead of lead. Not happy with what is going on, they try to create their own enclosed environment

P.7
 in doing so, they forget about progression and it leads to an endless circle similar to that of the Amish society in PA, who still live in the way of the original settlers of this country. They miss out on all the new things offered. Take the scene in England for example. The early R***RS were into a mix of music, not just one brand of Techno. After a while, the scene stopped progressing and now, only UK style music is being played (with the exception of certain key DJs). This has led to a backlash of a Garage-House scene. Now as America's scene grows (the US being 3 years behind the UK) we should take the example and make a change for the better.



By JIMMY CRASH

The R***RS have to demand new and original music, not commercialized novelty records that are here today, gone tomorrow. There are classic records that can still be played two years down the line. Make a stand.

This brings us to the end of this for now and as you've read, all parts of this scene have to work together to keep something we all believe in. It's not about the clothes you wear or the dance you do. It's about being free with a group of people who love what's happening because there's no hangups. So be open to change because that's the overall beauty of techno. It's not about money so don't sell out. You'll be glad you didn't.

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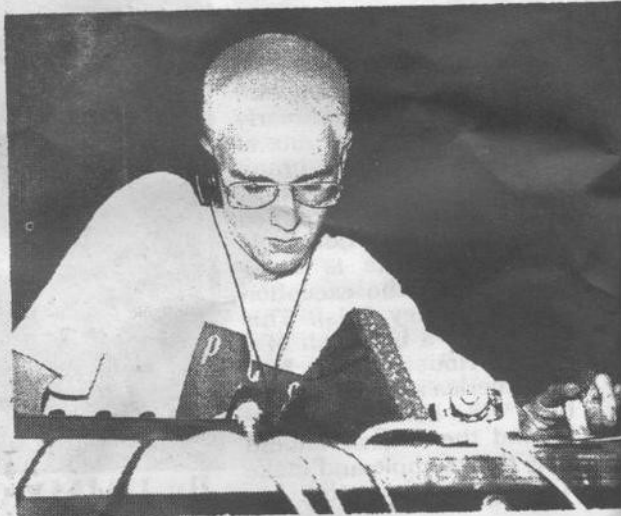
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 DENNIS THE MENACE



THE CURRENT STATE OF R***S



Sven Vath-Germany



Ritchie Hawtin-+8 Detroit

D.S



NEW YORK

The **ST** Brainstorm allnighter was a truly moving experience, as over 3,000 people danced 'til after dawn in a dirty warehouse somewhere in Brooklyn.

The DJ lineup was top notch; Casper Pound, Lenny Dee, Doc Martin, Adam X, Jimmy Crash, Ralphie Dee, Franki Bones, Ritchie Hawtin and Sven Vath. With live Pa's by the Toxic Two and Euphoria, history was made that night.



Holger Wick



Andy Duex(Tribal Paul)



Heather and Manu (Rave Age France)

The Toxic Two

On July 18th, Storm Rave #6 was in full effect when the authorities raided. Besides ruining our night of peaceful fun, they also fined the Storm rave organizers for several thousand dollars. We are deeply sorry for the inconvenience and are working twice as hard to ensure bust-free raves for everyone.

Next event: Mid-August

Call Groove Records or Under One Sky for details

FLORIDA

Peter Wohelski of Trip Magazine

Greetings from Tampa, Florida! The scene here has grown by great leaps and bounds in just the past six months. R***RS Miami,

Orlando, Tampa, Tallahassee, Gainesville, ect., travel all over Florida to different cities weekly, in search of that top buzz at various R***S and club nights throughout the Sunshine State.

At this point, I'd have to say Miami leads the pack with a couple of fine club nights with top drivers (Insomnia @ Institute with DJ Carlos Menendez) and lots of happy, happy people. Respect to Stomp Promotions and Dweeb Promotions, who teamed up last Saturday (July 11) to bring us Raindance, a R*** on South Miami's famed beach which drew over 3000 mental R***RS - Florida's Largest event to date! Lorenzo Nash of Human Resorce's "Dominador" fame was in the house and did a short P.A. for the Florida hardcore massive... Central Florida's (i.e. Gainesville and Orlando) got it goin' on too!

Gainesville, a sleepy college town (U of F), amazingly enough has a small devoted massive with a top members only club, Innermind and a

good record shop, Frequency Records. The night I was there, Innermind's DJ's Bruce Wilcox and Chris Gallagher totally ripped shit, working the small club into a frenzy that lasted until 8 A.M. Over in the Home of the Mouse, Techno has replaced "Alternative" as the heart and soul of the underground club scene. Thousands of mad punters stand in massive queues to get into two of the city's premier nightspots, The Edge-which consistently packs in 2000 people for each of it's three nights-most recently hosting Hands 2 Heaven featuring P.A.'s from Suburban Base Records' DJ Danny Breakz' and Sonz Of A Loop Da Loop Era, and the recently closed for remodeling Beacham Theater's rammed AAHZ night with DJ Kimball Collins.

R***RS in Tampa, sad to say, have watched a scene on the verge of great things slip into a state of stagnation. Raven Productions, The Bay Area and possibly Florida's first R*** promotions collective, split up after bringing two excellent parties to Tampa. The second, Manic, featured talent such as Moby, Doc Martin, and

some of Florida's hardest drivers. XL Recordings/UK's Richard Russell passed through Tampa on holiday in April and inflicted turntable terror on a rammed Evolution, but since then it's been dead on the Suncoast.

Now the scene is full of club nights that have great unfulfilled potential, E'd-up trust fund kids turned wanna-be promoters, charging ridiculous amounts of money for so-called "R***S" in filthy warehouses with no ventilation or fans, crap sound and lights, and less-than-clued up security. There are many good things about our Tampa R*** community, good DJ's, a strong core of mental R***RS, publiccations like my own TRIP, and some decent record shops, but Tampa needs a major kick in the arse to bring things back to the level of quality that we started; respect to DJ3, DJ Wayne C., RED 356, and all the people trying to get it goin' on right here. Since it is summer, if you're coming to Florida on holiday and want to know what's going on

down here, give me a bell at (813)-238-0310.



RHODE ISLAND:

The Quest R*** was unbelievably intense. UNDERGROUND. In someones house. Sick. We had the treat of DJ AUDIO SEX of AURAL AUDIO RECORDS, GERMANY spin for us a mental blend of pure acid. Other Djs on the night were ADAM X, JIMMY CRASH, JAMES CHRISTIAN, and DAVE TRANCE. Watch this space for info on upcoming events in RI.

NEW JERSEY:

NJ is filled with alternative kids who are dying for a R*** scene of there own and now they got it. I attended their 2nd R*** on AUGUST 1st and what an experience it was. Very Vibey and new. I cant wait for the next one.

UPCOMING EVENTS:

POUGHKEEPSIE: AUGUST 22nd
FOR INFO CALL UNDER ONE SKY.

NY: STORM RAVE SEPT 19
Call UNDER ONE SKY
FOR DETAILS

WASHINGTON:

On June 27th, the NY crew grouped together and treked to Wilmers park in Maryland for a R***called FUTURE. The production was great to look at however the sound had to be lowered due to police. It was so low that the energy level dropped to the floor. People were just standing around watching the DJ spin. The badd vibe started at the door with the security teams attitude and a mixup with comp and reduced tickets. People who promoted for the event had to pay full price. We were promised a refund but that is still to be seen. Want to go on the moonbounce? \$1.00 Please. At about 5 or 6 the music was shut and it seemed everyone gave up. Then from a second floor chill out room came the silver lining of this dark cloud. The sounds of a tribe banging on anything in sight. We rushed upstairs to see a possee determined to have fun. After DJ DANTE told the police they didn't have enough riot gear to handle our "family", DJ BONES put the needle in the groove of JAM & SPOON and that kicked off the most insane,, tribal explosion I have ver seen. Any DJ that touched the turntables had a magic force flowing through his fingers. Every record was perfect and on beat. I had a ravegasm. I never saw that much energy in my life. If you left early like most of the organizers, you missed history as the ravers reclaimed the name; You missed the FUTURE.

DENNIS THE MENACE

When in TENNESSEE call the R***
HOTLINE AT (901)763-8064

CARL COX

INTERVIEW BY HEATHER

H: Let's start with a little background on how you got started remixing, producing and DJing.

Carl: I've been into music since I was eight. My family used to throw little parties, but they didn't like putting records on because they only had one deck; they got bored, so I started to play, since I was so into the music, the old soul artists, and it progressed from there. I got my own decks and ran about in the 70s.

In 1978-79, I started coming into my own with an identity in the disco era, not so much Saturday Night Fever, but the serious thing that was going on then. The scene was happening and sort of crossing over into Jazz/Funk. All that time I was DJing for my friends and everything. I was going out to a club as a dancer, there wasn't that many DJ's out there that did a hell of a lot for me, so I thought I'd really get into DJing in a really big way and I started doing weddings and birthday parties with decks and lights. I wanted to mix everything as non-stop music so the people would dance continuously. So obviously when the 80s started coming up with hip hop and Def Jam, I bought all the imports from America.

For me, it progressed from the disco era when beats were like 120-125 to down tempo hip hop. With hip hop DJing, you had to be quick, fast and precise. I really got into it. When Grandmaster Flash came over, that was the first time I saw three decks being used live. From way back, I've always been into this progression.

Then I really got bored with the down-tempo hip hop sound. I loved it, but there was so much negative energy. It wasn't progressing. In the early days I was into the house and Detroit techno, DJ International stuff. The quality of the records was so rough, but it didn't matter because it was new sounds. As soon as I started playing house music and acid stuff, they couldn't handle it, but I knew that it would happen one day, that it was a much better vibe. I tried to introduce that to England. I was just there with the progression. I knew what was going on with house music.

From there came this big E culture scene from Ibiza. I mixed it all up with Prince, Todd Terry, the

stuff that Lenny Dee and Frankie Bones produced in the early days. It just got more and more progressive, but it was still a very American thing with a Detroit sound, I kept playing that sort of stuff. With this E culture scene, Prince and all that stuff went down and the house music scene grew into different scenes and there was a balearic scene which was all sunshine.

I have always liked the harder side of house sound and Techno which really opened my eyes because it was so progressive. In the earlier days there was a lot more melodic, soulful stuff around and I just loved playing it. But then I was playing it so much, I felt that it needed me cutting, scratching and really injecting energy into the records. After that I went on to using three decks, which was unheard of in England. I always thought that Americans were one step ahead all the time. I really did follow the American scene. I introduced that to England. From there I've become nearly one of the top DJs for the last five years and I haven't stopped.

There is a lot going on in England as a whole. Not particularly in London, it did originate from London, but it got really \$\$ oriented and greed has taken over; pretentiousness as well. Now we've got this rave hardcore scene and a garage scene that has divided a lot of people. A lot of kids really get into hardcore now and a lot of people say it's commercial and it's sold out, I think the bloody reason it got hardcore is because it hasn't sold out. A lot of people can't handle it and that's why they're going to garage. The problem with older crowds is that there's less atmosphere. They're dressing up and drinking, not really listening to the music. The garage clubs in England have dead crowds, they're not listening to the music, they're not there to enjoy the music. Garage will finish, I can't say when, but it's not exciting enough to last. To me, garage doesn't seem to be coming from the heart. The English DJ's play it because they see it happening in Billboard or whatever. I can't be down with that.



I try to play the best of everything really. I'll play the harder side of garage as long as it's a good 130 BPMs, at least. I play the hardcore sounds, the breakbeats, which are massive in England at the moment and the Techno German sort of industrial. I try to put the fun back into it. I'm there to give the people a real good party. If there are 10,000 kids who want to go mad, I can't play one type of music that only appeals to a certain amount of people in that R***. I try to get everyone involved and that's one reason why I've been there for a long time. I lose pounds every time I play. I enjoy myself as a DJ, I'm always smiling, I'm really into it. Creating, that's what keeps me on top.

H: How did you start producing?

Carl: Well, I always wanted to do it. I really just wanted the stamp of **I AM A DJ FIRST AND FOREMOST**. After I made a serious mark in that field i felt like I could have enough room to get into production and creating new artists and rappers. I think that with the majors, it's hard for the artist. I want to be there to help new artists come through.

Now I've got my own little home studio and I am learning about MIDI and arranging tracks. I've got an S1000, a bit of outboard, effects and midiverb, Atari 240STE: That's all you really need to lay down your own ideas, then you take them up to a full blown studio. The thing about producing and creating is that you've really got to learn all the stuff yourself, you'll save a hell of a lot of money and you'll feel a hell of a lot better about yourself at the end of the day, 'cause you always have to go in with an engineer who might put some input into what you're doing and that could cloud what you're trying to do. So I am trying to learn everything. I've been with PERFECTO now for over a year.

"I Want You" went to #23 on the pop chart, the people put it there. It was a good start for me, it was my first record. 45,000 copies sold in England. My new record, "Does It Feel Good To You" has live vocals. It's sort of an act. For live PA's, I spin the record with live samples and scratches on top. The needles do jump and everything, but I feel like I have to do it live. In England, They are not looking for a big production or anything, as long as you're there and you're fronting it. It promotes me as an artist as well. Being a live artist really helps. Rather than do a track in your bedroom, you put it out, faceless and that's the end of it. I'm nearly 30 now. I figured rather than do a bunch of faceless techno tracks, I'd try and do it properly.

H: What did you think of the R*** panel at NMS?

Carl: I never thought the Detroit thing would come up, because for me it's finished. I can't play an old techno track because it sounds old. It is not a particular record that 'R***', the whole meeting of people is called a R*** regardless of whether people are going to dance to house, garage or techno. That whole Detroit thing is dead and has only been progressed by Lenny Dee, Adam X, Frankie Bones and all the German guys. They progressed it.

NEBULA 2

NEBULA 2 are JOE SHOTTER aka DJ SHOT ONE & RICHARD McCORMACK aka DJ COZ

Our first record "SEANCE/ATHEMA" was on REINFORCED RECORDS, then the remix. Then we did "FLATLINERS" on J4M RECORDS. The FLATLINERS REMIX is our most recent. We're on our way to do some more.

H:What was your earliest musical influence?
J:I was just listening and dancing, Richard was a DJ, he was playing Hip-Hop.
R: Yes DJing and graffiti.
H:What did you write?
R:MIRROR, CODE, MIRAGE. GOLDIE who was producing stuff on Reinforced; he was in SPRAY CAN ART, he was the man.

H:How did you hook up with Reinforced?

R:They weren't originally meant to get our track. Our engineer sent them a DAT with his tracks on it, he had also copied our two tracks onto the DAT. He hadn't realized it., They heard the tracks and said,"we want these". Our engineer said,"but, they're not mine". That's how we came to it, it was just total mishap. We did mess four mess around tracks.

"SEANCE" was the first track we did whan we knew how to use the equipment properly.

H:How did you come to produce records?

J:Just by DJing.

R:We've been in the scene for about six years, just watching.

J:We were there when we weren't supposed to be there, because we were too young. We're still young now; everyone else who was in the scene then is like 25 now. Like CARL COX.

H:What kind of equipment do you use?

J:All we have is a computer

R:All we have is an Amiga.
J:We just work from our bedroom & then go into the studio to finish it.

H:You don't have any equipment besides a computer a sampler and a turntable?

J:That's right.

R:And records

R:The way you change the sounds is built right into the computer, so you never have to leave the computer. We didn't have the money for anything else at all. I had the computer already.

We got copies of the programs and someone built us the sampler. It cost us 20 Quid. It has one lead going into the phono of the mixer. We'll take the sample-chop it up, and change the waveform.

H:Did you come to N.Y. to do business?

J:No, We came here on vacation. All this is just an extra bonus; meeting you guys

H:How did you hook up?
R:Well one of our friends had Frankie Bones shop number. We took it with us and rang up Adam saying we'd like to come down. Then we went to the Limelight and met Repete and he said "come down to Brooklyn there's a party" and Lenny D said "yeah, come down".

H:Are you having fun?

J:Yeah

R:Yeah, even though there weren't alot of people at STAYFREE, I had a good time.

J:I'll remember that one. that's a lifetime memory. R**ing under the New York skyline and meeting Frankie Bones.

R: Yeah, at home there is this Frankie Bones tape circulating, from when he used to play at ECLIPSE. The whole of Britian must have it. Everyone plays it. It's just there. It comes back out every month or so and then back in the box- then a month later everyone will take it out again. Nobody else was playing that sort of music. That tape is a legend.

H: How is the R*** scene progressing in the U.K.?

J: Well for us it's not progressing.

R: Numerically it's increasing by the day. But for us it's not a scene. It's just gone commerical. The people from way back, the old school still want it. All the new kids, they just want that "Smart E's" garbage, Sesame street...

We were going to R***s when we weren't meant to- in the old school. There are a lot of young kids. They've walked into a scene that was just introducing breakbeats and the happy style of music, now that's whats perferred. It's kept British. I don't know why it is, all the DJ's seem to be scared. I think they're doing it purely for sales.

H: What do you spin?

J: I play piano and breakbeats.

R: I just play belgian and american- Just like Adam and Lenny. I can't play other stuff. Even if I don't work, I don't care. All the people I knock around with like it, so I just do them tapes.

J: We had a club right in the middle of this very commercial area,

We managed to change it around to better music. Then we got sacked, the manager said that we weren't commercial enogh. R: I was playing Deep Acid- they just couldn't handle the music. It's just big money in England.

H: Do you think it will grow as big all over the world?

R: Not as big as it is in England right now. Coming here and seeing the response to the music- I just don't want to go home. The scene you have here, believe me it's incredible.

H: Would you live in NY?

J: For a month at a time, but Enland is England and it's beautiful where we live in Nottingham. Everything is near to us. It's quiet, but there is a lot going on. Two miles out of town is like countryside and fields. Even London is too hectic for us. Ever since we got here, we've gotten only 4 hours of sleep a night

J: Is your magazine a full time job?

H: Yes it is.

J: Yeah, I tried one but it flopped.

H: I'm having a great time doing it. What was the name of yours?

J: The Scene.. This was last year. We did one in April, May, and July of 91.

H: Did you do that on your computer also?

J: On friends computers.

H: That's what I do, because I don't have my own.

J: It was good, very good but it's a lot of work. isn't it?

H: Yes it is. So is producing

**All the new
kids, they just
want that
"SMART
Es"/SESAME
ST. garbage**

R: Yeah, all day every day. We just sit in our room and work.

J: There is nothing else to do anyway.

H: Do you make enough money to live?

R: Well, we have nice parents. Very generous.

J: They're happy because, we go home and say

"Look, mum that's my record".

R: When I first started, I sold my stack system and bought decks; my parents said, "this will never pay off, get a job" I said "NO, I don't want to!" They doubted that we'd be able to do it.

J: My mum doesn't mind the noise. I carried on the noise from one brother and two sisters; only now it's louder.

H: In what direction is your music headed?

R: Because we haven't been doing it that long, we're trying a bit of everything.

J: As long as we stay ahead and make it original.

H: What are your plans for the future?

R: We'd like to put stuff

CONT. PAGE 29

FRED GIANNELLI PSYCHIC TV

FUCK THE INDUSTRY & MOTHER
FUCK RADIO, MAN (BUG)
LEO ANIBALDI-RIDERS OF THE
FUTURE (ACV)
ANIBALDI & ARMANI- SYNTAX
(ACV)
3 PHASE- DER KLANG DER
FAMILIE (TRESOR)
PSYCHO DRUMS- PATTERNS 7-12
(R&S)
OVERDOG- FUCK YOU UP
(WUNDERWERKE)
ZERO ZONE (DJAX UP)
TRASHMAN- COSMOTRASH (DFC)
THE MACKENZIE (USA)
TEST II- DISTORIENCE (USA)

DJ COZ (NEBULA 2) UK ALL TIME TOP 10

LANDLORD- DUB MIX (BIGSHOT)
B-SIDES THE TAPE RMX (MUSIC
MAN)
808 STATE- CUBIK
CYBERSONIK (PLUS 8)
HHFD- TOTAL CONFUSION (TAM
TAM)
LFO-LFO (WARP)
DESICRATOR OF GRAVES
(HOUSE)
AIR PORT 89 WOOD ALLEN
DEREK MAY- THE DANCE
(TRANSMAT)
DEREK MAY-RTYME

FRANKIE BONES

AGE OF LOVE RMX (INDISC)
PERFECT DAY- VISIONS OF
SHIVA (MFS, GERMANY)
COSMIC EVOLUTION- XTATIC
(MUSIC MAN)
SYSTEMATIC INPUT-
FREQUENCY (LES)
POING RMX (ROTTERDAM
RECORDS)
RUSH IN THE HOUSE-
XENOPHOBIA (KICKIN)
ALBATROSS- CYBERIA
(VIRGIN, BELGIUM)
ROLLIN REPTILES- NUTRGEN
(THUNDERPUSSY)
DISTORIENCE- TEST II (USA
IMPORT)
FAITH PASSION- ADAM & EVE
(SOB, ITALY)

DJ REDEYE (DALLAS)

PRODIGY- FIRE (XL)
SMART E's- SESAMES TREET
(SUBURBAN BASS)
NASA PROJECT- TEXTACY
(EXCEL)
KROME & TIME- THIS SOUND
IS FOR THE UNDERGROUND
(SUBURBAN BASS)
DJ SCOOBIE- KING BASSHEAD
9STRICTLY HARDCORE)
MOBY- NEXT IS THE E
(INSTINCT)
FORCE MASS MOTION- CHASE
EP RABBIT CITY)
TOXIC TWO- CHEMICAL
REACTION
(DANCEFLOOR)HYPER
GOGO-THE FORCE (OCEAN)

DISCOMANIA DIST>GERMANY**Compiled by DJ ARMIN JOHNERT**

DANCE 2 TRANCE- HELLO SAN
FRANSISCO (SUCK ME)
FELIX- DONT YOU WANT ME (HOOJ
CHOONS)
TRACID POSSEE-POWR OF
DARKNESS (OVERDRIVE
ESKIMOS & EGYPT- SOS (23/DEF)
SYSEX- WORLD DOMINATION
(PLUS 8)
AQUA STEP (WONKA)
ROTTERDAM TERMINATION
SOURCE- POING (RR)
GENERAL BASE- BACK AGAIN RMX
(ROUGH MIX)
PARAZIDE- MAKING LOVE (SUCK
ME)
CRLOS PERON'S SATYRIASYS-
LATE MARYLIN (PARTY ZONE)

GREAT ASSET DIST UK**TOP TEN BEST SELLERS**

SMART E's- SESAMES TREET
(SUBURBAN BASE)
TWO BAD MICE- HOLD IT DOWN
RMX (MOVING SHADOW)
RACHEL WALLACE- TELL ME
WHY (SUBURBAN BASE)
HYPNOTIST- HOUSE IS MINE 92
(RISING HIGH)
DARKMA & MARSHALL- COME
AND GET MY LOVING
(ASCENSION)
BRUTAL DELUXE- SHADOWS
(OWN LABEL)
KROME & TIME- THIS SOUND IS
FOR THE UNDERGROUND (SUB
BASE)
DJ SEDUCTION- LET THE
RHYTHM TAKE CONTROL
(IMPACT)
RAINBOW COUNTRY- ITS YOU
(ETHERIC)
DRUMATIX- CRANK DIS (JFD)

BOUDISQUE DIST> AMSTERDAM**ROB BOSKAMP/CLUB CHART**

PRECIOUS X PROJECT-DUKKHA
(MUSIC MAN)
DIMITRI PRESENTS- PAGE 3 & 4
(REST RECORDS)
MAYDAY ANTHEM (R&S)
TIME FREQUENCY- REAL LOVE
(CLUB SCENE)
JOEY NEGRO- LOVE
FANTASY (TEN)
TZ8/ TZ9 (TZ RECORDS)
FUNKY GREEN DOG FROM
OUTER SPACE- REACH FOR ME
CARL COX- I WANT YOU
FOREVER (TORSO)
RHYTHM OVERLOAD- FOR
BONESHAKERS (7th SENSE)
QUARTEX- MY PROGRAM
(FREAKY)

ROBBIE J & DJ JARVIS UK**DEEP & GROOVIN TOP TEN**

DEEP BEATS VOL 2 (WHITE
LABEL)
DEPTH- DEDOP
(UNDERGROUND LEVEL)
INTERGROOVE- BODY FLOW
(BIG GIANT MUSIC)
DICEMAN- SUPERVISOR ERROR
(VIVATINAL)
FM INC- CALL ME ANYTIME
(NUFF TUFF)
RIOT OF EMOTION (TOMATO)
SOUND FACTORY- UNDESTAND
THIS GROOVE (LOGIC)
CHOCOLATE FUDGE- STOMP
EP (AZULI)
POSITIVITY- OUT OF THIS
WORLD (FABULOUS)
FELIX- DONT YOU WANT ME
(HOOJ CHOONS)

DISCO KING BELGIUM

compiled by Roger Samyn

ALY'US- FOLLOW ME
THE AGE OF LOVE RMXS
RHYTHM 3
REQUEST-DESAFINADO
BINGOBANGO-L'INDIEN
RAMIREZ & PIZZARO-
HABLANDO
BLACK MACHINE- HOW GEE
LIDELL TOWNSELL- GET
WITH YOU
AQUA
STEP-OEMPA-LOENPIA
ESKIMOS AND EGYPT-
WELCOME TO THE FUTURE
DOUBLE YOU- WE ALL
NEED LOVE
SCRAM- LEAD ME
DJ HOOLIGAN- HARDER
AND DEEPER
VERNON/COVER "STING"-
WRAPPED AROUND YOUR
FINGER
ETAT SOLIDE_ NO
HEARTBREAKS
ANDY ON THE EVE- LOVE

RAPTURE RECORDS OREGON

Compiled by BRIAN JONES

SECRET SQUIRREL- VENOM
MANIX- TRY TO LOVE ME
RED- GOT ME DELIRIOUS
ORAL B EP (WHITE LABEL)
HUMANOID- STAKKER FSOL
RMXS



PLANET X > NEW JERSEY

COLONE- ACID SCIENCE TRAX
INDUSTRIAL STRENGTH
SAMPLER
MOKA- POISON BLOOD EP
FORCE MASS MOTION- LET IT
MOVE YOU
INTERFACE- ASH TRAX VOL 1
MODEL 500 EP
PLUTONE - KING OF THE JERKS
DR. KEVORKIAN EP
FREQUENCY- INDUSTRIAL
METAL

PETER/ TRIP ZEEN FLORIDA

X-102 The RINGS OF SATURN
BELTRUM- FUCK ALL YOU
MOTHERFUCKERS
EON- BASKETCASE
PROJECT ONE- DON GARCON
COMIN EP
BRAINSTORM- CYBERNATICAL
TONALITIES

HEATHER TOP 5

RAMIREZ AND PIZZARO-
HABLANDO
TZ8
ABFART "COME INTO MY
LIFE"
AGE OF LOVE RMX
M.I.C.- O.O.B.E. FORMULA 92



UNDER ONE SKY

TOP 10

COMPILED
BY ADAM X
GROOVE
REC
BKLYN, NY

MESCALINIUM UNITED- WE HAVE ARRIVED
APHEX TWIN RMX (R&S, BELGIUM)
X-CRASH-303+606=909 EP (DIRECT DRIVE, US)
MONOTRAX VOL 1-FLYSPRAY (ADAM & EVE)
C-TANK- WALK ON BASS (OVERDRIVE, GERMANY)
THE MOVER-4 TRACK EP (PCP008, GERMANY)
EDWARDS & ARMANI-ACID DRILL RMXS (MUSIC
MAN, BELGIUM)
ROBERT ARMANI-WATCH IT RMXS (ACV)
ADAM X-INTO THE VOID EP (FABULOUS, UK)
RAMIREZ & PIZZARO-LA HABLADA (DFC)
SPERMINATOR EP (ROTTERDAM RECORDS)

REVIEWS REVIEWS REVIEWS



TRANSFORMER
2-PACIFIC SYMPHONY
(SONIC, US) ANOTHER
EXCELLENT, GROUND
BREAKING PRODUCT
FROM ANTLER SUBWAY
PICKED UP BY
SONIC/INSTINCT.
INCLUDES ORIGINAL
MIX PLUS 3 OTHER
MIXES YOUR SURE TO
LISTEN TO AGAIN AND
AGAIN.

LEWIS LOVEBUMP
"BEE" (ZZB/KK
RECORDS,
BELGIUM) This one flies
at 150 BPMs. Four
excellent mixes. My
favorite is the CLUB BEE
MIX. Strange, very open
sounding, militant style
drum patterns. Hardcore
driving for the hardcore
kids. Play the
SUNSHINE MIX for
those happy crowds.
EFFECTIVE.
HEATHER



THE BEST OF TECHNO
VOL 2 (PROFILE, US)
A 12 CUT
COMPILATION
FEATURING SOME OF
THE BEST
PRODUCERS FROM
BOTH SIDES OF THE
ATLANTIC. INCLUDES
TRONIK HOUSE, 2
BAD MICE, & ZERO
ZERO.
***HEATHER



REVIEWS REVIEWS REVIEWS



MOSAIC V (LOGIC RECORDS, GERMANY) Another kickin' metal techno record via Germany. Hardcore guitar riffs with dope effects and kick ass drum patterns. Only for the headstrong.
***HEATHER



Perfecto
DJ Promo
74321 10287 1DJ-A

DISTORTION "SERIOUS THINGS" (INFLUENCE RECORDINGS, GERMANY) Produced by HOLGER WICK of KONZEPT, KOKAMINO, and more recently the metal techno tracks on LABWORKS. EVAQUATION will take you to heaven and back. FRANTIC THIGH for the heavy stomping hardcore. For the serious true techno lover, "SERIOUS THINGS" has some serious percussion, acid, and strings that lift you off the dancefloor.
****HEATHER



METAL TECHNO (LOGIC, GERMANY) Heavy metal techno is gaining popularity in Europe and Brooklyn. A side- This is Techno rock. This fucking record is the epitome of hardcore. Metallica samples with very mental strings. I know you are going to lose your mind when you hear this.
*****HEATHER

CARL COX "Does It Feel Good To You?" (PERFECTO RECORDS, UK) Four mixes. Good follow up to I WANT YOU FOREVER. True Carl Cox style, incorporating many styles and sounds- this will work in every situation. My favorite mix is feel real on the B side. Rolling snares, musical, hardhouse.
****HEATHER

ABFART "COME INTO MY LIFE" (ABFART RECORDS, GERMANY) GET IT! THE EVOLUTION WILL NEVER CEASE
*****HEATHER

AGE OF LOVE "JAM & SPOON RMX" (INDISC, BELGIUM) Jam & Spoon trancemasters do justice to this techno classic. DOPE. At R***S this builds the dance floor up into a cosmic frenzy. Every nerve in your body jumps to attention when the chill runs up your spine into your soul and you lose control.
*****HEATHER

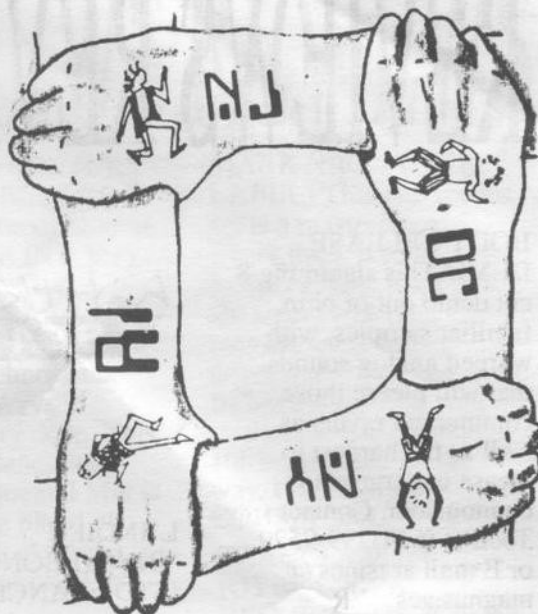
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REVIEWS REVIEWS REVIEWS

**BODY RELEASE
DEMO** This slamming 8
cut demo out of ohio,
familiar samples, with
warped analog sounds
that will please those
commerical ravers as
well as the hardest to
please underground
connousiour. Contact
Todd at (614)299-9529
or E mail at tsines @
magnus.acs
ohio-state.edu



**ADAM & EVE "Faith
Passion (DIG IT
RECORDS)** Pretty good
tune with a catchy piano
melody. This is positive
techno all the way.
COUSIN SAL



**L"INDIEN
"BINGO-BONGO"**
(STD,FRANCE) Tribal,
nature, war cries, driving
bass, cows. Very intense is
the only way I can
describe this. Complete
with Indian war cry
accapella. Strange
concept.
**** **HEATHER**

SYSEX (+8)
If you like loud, skull
crushing, cerebrum
slicing, electronic sound,
you'll love this 4 track
piece. Non stop noise
intended to be played at
ear drum shattering high
volume. It makes you
feel like you're getting
electrocuted.
COUSIN SAL

**PLUS 8019 (+8,
DETROIT)**
This is a comic book.
The best I ever read. "A
graphic trip through a
dystopic Detroit
underground that seeks
redemption through
music and ultimately
finds it." Great idea.
Drawn by **ALAN
OLHDAM**
*******HEATHER**

**TZ8/TZ9 (R&S,
BELGIUM)** Very
musical. A lot of
creativity and genius go
into each release in the
TZ series which is the
longest running series of
any producer. So many
brilliant tracks are
always coming out in
such a small amount of
time aside from
**EQUITEK HOW DOES
HE DO IT?** Get all the
TZ numbers. From
techno, to tribal, to true
deep house to acid.
*******HEATHER**

REVIEWS REVIEWS REVIEWS

YELLO "BOSTICH RMXS" (FFRR,UK)
Limited edition, yellow vinyl. I mentioned this in the second issue. Finally available in stores. Brings back memories of the early 80s, sneaking out of my house to go to clubs. The PROGRAM 2 RMX is most powerful. The REESE RESPECT MIX is dope, but the original still kicks hardest.
*****HEATHER

C-TANK "Walk On Bass" (OVERDIVE REC< GERMANY)
Total nuero-bashing techno from Overdrive records. This will definitely make you want to bang your head up against the wall. Pure speed and pounding drum beats. The hardest I ever heard. Slamming.
COUSIN SAL

M.I.C. (21st CENTURY RECORDS, BELGIUM)
A new label brought to us by BIG TIME INT. Very strong first release. O.O.B.E. FORMULA 92 is an excellent remix of an oldschool techno track from 1990. Very powerful, very dope. This will fill the dancefloor. PH+8 Instrumental Mix is an interesting blend of various musical elements. The orchestration of this piece is def.

*****HEATHER



MARK NRG (WHITE LABEL) This two record set is a masterpiece. Every track is total hardcore. One track has the sound of a flute melody while heavy drum beats over 160 BPMs are banging non stop in the background. 100% hardcore all the way. I reccomend it.
COUSIN SAL

TRANCEMEDIA (GYROSCOPIC RECORDINGS, NY) I preety much ignored this record until the last second. A new label distributed by EMOTIVE (SURPRISE). NY needs more labels like this. Hardcore, anal;og, driving bass will warp your mind. I need more frequency is my cut of choice.KEEP IT UP!
*****HEATHER

**SEND PROMOS FOR REVIEW
TO:
UNDER ONE SKY
2249 E 21 STREET APT 4F
BKLYN, NY 11229 USA**



WITH ADAM X

The Germans are getting really mental at the moment especially in Frankfurt where most of the best German labels are from. Look out for great new releases on labels OVERDRIVE which have 3 new releases by TRACID POSSE- Vivarum, MARK NRG-Final News, and the ultra hardcore C-TANK-WalkOn Base. LAB WORKS has a new 6 track acid e.p. entitled Acid Colone Trax. POD COMMUNICATIONS releases the new "I" entitled Warm Sunday, produced by ATOM HEART. On AURAL AUDIO there are 3 limited edition red labeled e.p.'s, one which is numbered 003 is a 5 tracker produced by BRAINSTORM of R&S fame all 3 e.p.'s are heavy on the acid tip. Also look for RESISTANCE D- Cosmic Love, on limited CYCLOTRON white label. This approximately 10 minute long trancer just builds and builds definitely one of those records you play from the beginning to the end. HARTHOUSE releases a new one by MARCO ZAFFARNO, which takes you on a journey to the center of the earth. New label ADAM & EVE release a 4 cut e.p. entitled MONOTRDX VOL. 1- hardcore acid and trance rolled up into one. PCP of Mescalitum United Fame, have a new one under the Moniker the Mover- PCP 008 as titled on white label, this is different from the one mentioned last issue. This 4 track trancer is a masterpiece must have. Also produced by PCP is Art of Shredding, which is a '92 reworking of the classic Art of Stalking on TRANSMAT. On DANCE ECSTASY 2001, which is owned by PCP, comes RAMIN VOL. 2 which is a 3 track e.p. that is hard and trancey. INFLUENCE RECORDS releases their third 12" distortion different from the last distortion. Skip to the b-side second cut for a kick drum that knocks you on the floor- this is as hard as it gets. On NO RESPECT RECORDS comes N-25 e.p. which is a pure hardcore BPM stomper. Also PHENOMANIA comes out with Cardmelle e.p. which is pure hard core and gets respect. For Ambient techno trance look for DANCE 2 TRANCE- Hello San Francisco produced by JAM EL MAR (JAM N SPOON) AND DJ DAG. Respect to the Frankfurt posse, keep pumping out the goods.

Over in Belgium word is out that R&S has remixes of this year's hardest track Mescalitum United. We have arrived by none other APHEX TWIN, destined to be massive.

Out at the moment on R&S exclusive are remixes of ART 1 e.p. originally out on PLANET E COMMUNICATIONS DETROIT. Tribal Master SVEN VAN HEES comes forth on R&S with remixes of Emotional Rehabilitation originally on ELECTRON RECORDS, this isn't tribal but it is pure trance!! If you're into tribal hardcore trance, then you should check out SVEN VAN HEES Aquastep double 12" on WONKA BEATS an absolute must!! The biggest record out right now in Brooklyn is the follow up to TEST- Overdub, TEST 2- Distortance as titled is selling more copies in our shop 2-1 than any other title. Whatever you need to do to get this do it because this shit is a floor stomper and you'll put all your novelty records away if you don't know what techno is about!! Also produced by the guys from TEST, but under another name comes Wax Magic Energy straight up with the 909 this shit kicks ass also on USA imports! This is also the month where somebody decided to pick out all my favorite classics and remix them. First off is EDWARDS & ARMANI Acid Drill, originally on Dance Opera gets remixed by none other than THE INSIDER. This shit is relentless with it's left-right-left. Army drill style, straight out of Vietnam now on MUSIC MAN. JAM & SPOON remix the classic AGE OF LOVE into a great Trancer that leaves chills up and down my body. Has two excellent mixes to choose from. Now on INDISC. On a new subsidiary label of BIGTIME INTERNATIONAL called 21st century comes remixes of a cult UK classic; MIC- OOBIE 92 stylee. Ultra kicking remix. On MUSIC MAN comes the MAD ZAMPLIN EP, which was probably produced by someone who takes a lot of drugs! This shit is pure madness. Flip to B side for Explode, Boy does this come down like a ton of

bricks. DIKI Releases the new BST- BURNING BASS; not as weird as the first BST, but good. Over in HOLLAND comes remixes of POING by HOLY NOISE. On LOWER EAST SIDE RECORDS comes the new FREQUENCY called SLAM TO FUNK which is pure rave. FREAKY RECORDS finally releases a new hardcore trancer called QUARTEX; MENTAL HANGOVER is pure analog delight. A must have. DJAX is back with more acid: REC- POWERPLANT and LIKE A TIM- HEADSTRONG EP. THUNDERPUSSY RECORDS has a 2nd release called NUTROGEN- ROLLING REPTILES which is an excellent rave track. Over to ITALY; 3 overlooked 12" on ACV RECORDS are LEO ANIBALDI- SYNTAX, ROBERT ARMANI- WATCH IT RMXS, and ARMANI & ANIBALDI- RIDERS OF THE FUTURE. The Italians do it German style with MOKA releasing a new 6 cut EP entitled POISEN BLOOD. This is thrash metal techno. Also look for NUKE on FLYING RECORDS which is more hardcore mayhem.

In AMERICA, Detroit label TRANSMAT has been reactivated after two years of silence with the German smoker originally on TRESOR RECORDS 3 PHASE- DER KLANG. UNDERGROUND RESISTANCE releases three one sided white labels called WORLD POWER ALLIANCE which are pure acid techno hardcore. PLUS 8 releases a new ep called SYSEX, produced by a guy from Germany. Ultra hard and ear piercing only for the headstrong. PLANET E RECORDS releases PIECE, produced by the labels owner, CARL CRAIG... Experimental, breakbeat trance. On a new label 7TH CITY RECORDS, CLAUDE YOUNG JR. of MISSING CHANNEL comes out with BROTHERHOOD FROM ANOTHER PLANET. A builder that peeks hard and heavy with a DAN BELL (of PLUS 8) track on the other side entitled DB-X.

BROOKLYN: LENNY DEE'S label INDUSTRIAL STRENGTH is kickin with the INDUSTRIAL STRENGTH SAMPLER, check out TRANCEFORMER for maximum results Rotterdam style. Look out for rmxs of KOD- NOT ME by ADAM X and LENNY DEE exclusive for IS. Also coming on IS, is DJ SKINHEAD which we will keep a surprise until the next issue. On DIRECT DRIVE Rec. comes the new X-CRASH 4 cut EP, which is 100% 303 basslines with one cut heavy on the tribal beats. BONESBREAKS VOL 6 is finally out, but dont expect it to be full of breakbeats, because it isnt; on GROOVEWORLD RECORDS.

Over to ENGLAND the land of breakbeats where so much is rubbish, you have to sort through the thick and thin. Releases on RISING HIGH are usually consistant with ASH TRACKS VOL 1 crossing over between acid, breakbeat and techno mayhem. THE APHEX TWIN has two new offerings on his own label, REPHLEX RECORDS; look for CAUSTIC WINDOWS EP VOL 1 & 2 which is trance to mind phuck you. Look for a track called INDUSTRY STANDARD- RAVE ON YOU CRAZY DIAMOND on a label called KUDOS. FABULOUS RECORDS have a bunch of eps out at the moment. One by REDSHIFT who produced 1st years stomper TINGLER, 4 cuts of quality breakbeat, techno trax that are original material. Also on FABULOUS is the new TNT EP, which is a hard euro techno stomper; this shit is highly experimental. Last but not least, on FABULOUS is the new ep from myself, ADAM X - INTO THE VOID hard to the bone, not officially out until the end of August. On a new label called EVOLUTION comes a 4 track EP RELOAD- highly experimental. On JUMPIN & PUMPIN comes the FSOL RMXS of HUMANOID- STAKKER with a variety of mixes to choose from. For a good breakbeat tune, check out NEBULA 2- FLATLINERS on J4M records, a very good follow up to thier last hit ATHEMA

Before I go, I would like to give a special thanks to SVEN VATH of HARTHOUSE RECORDS, LENNY DEE of INDUSTRIAL STRENGTH, DOC MARTIN of the LOS ANGELOS UNDERGROUND, CASPER POUND of RISING HIGH, RITCHIE HAWTIN of PLUS 8, RENAAT of R&S RECORDS, ANDY DUX of OVERDRIVE, HOLGER WICK of LABWORKS, ANDRE ADSX FISCHER of AURAL AUDIO, OLAF P of POD COMMUNICATIONS and everyone else who was a part of JUNE 21st STORM RAVE in BROOKLYN during the NEW MUSIC SEMINAR. To everyone else who decided to do something else that night, you missed a piece of history but I guess that is your problem. 3,300 HARDCORE MEMBERS
KEEP IT UNDERGROUND
PEACE ADAM



THE NEW MUSIC SEMINAR

This years New Music Seminar was my first and what a dissapointment it was! Panelists who wanted to commercialize the music; who picked this panel anyway? Eddie Flashin Fowlkes and Adam X had more to say. This was supposed to be a place where we could get together and discuss the advancement of our scene. Instead, it turned into a shouting match. Regression.

It was my first Seminar and my last. Not all was lost though, as the Limelight staged a much better panel for the underground.

Watch this space for information on upcoming underground seminars.



DEREK MAY

It means alot for me to say this, I wasn't at the Seminar panel, but I heard it was pretty fucked up and that's stupid. It's simple, for once in your life, you have the chance to change the whole fucking world. Just once in your life. This is it. You will never have this chance again. NEVER! Take this oppurtunity for us to work together. Just once, for one simple cause. Try, because tomorrow, you won't have this chance. Take it now and do something with it. Let's make something happen!

BONES: We sell thousands of imports at GROOVE RECORDS; with all this music and knowledge all around the world, we can come together even with the language barriers. I went to Italy. I don't speak Italian, the music speaks for itself. We're all together in this.

MARK: We're at a time in our lives when we're coming to a new era. We're actually going to see the 21st century and that's pretty crazy. Techno is instant. You go to your house and you just do it.

More people are doing it. That's why this music is so fascinating to me. Music you hear today, will be old in two months from now. Everything is happening so fast, moving so quickly, its opening up a whole new horizon of music, art, fashion, rave culture in England, Brooklyn, Los Angeles and just all over. A whole collective vibe. It is a system of communication, music is communication, its global because it is indecisive.

JEFF MILLS: Right now, we are in the last decade of the century and there is an explosion of technology. Everything is moving at light speed. The music is getting harder and harder, I couldn't imagine how hard the music can get after this; probably because we're moving into the next century. 1899 had the most amount of suicides of that century, probably because people couldn't face the future. They couldn't understand what was beyond that point. This is a renaissance, an explosion of sound. Independent labels are doing their own thing. Pretty soon (HOPEFULLY) we'll be able to manufacture out of our houses. This is a renaissance, unconsciously.



ROSE ZONE (LOWSPIRIT GERMANY) had a lot of nice things to say about the scene in BERLIN last year and hopes the same for us.



MONEYPENNY: The future really is in all of our hands. The reason I left late last year, was because I was disgusted with the fragmentation of the scene here in NEW YORK, but I came back seven months later and I can't believe the way this scene has exploded here in America. If we don't take this into our hands right now, then our careers, the R*** scene, the publication scene and everything else that revolves around our underground scene, then we are going to be gobbled up by the majors and we are going to be spit out when they are finished with our sound. We have to do seminars like this aside from NMS, because NMS has nothing to do with our issues.

That R*** panel the other day was a joke.

RITCHIE HAWTIN: Someone ask me something interesting and I'll answer it.

UNKNOWN: A R*** is building a collective group of individuals. Every generation that passed, even the hippies, yuppies etc had a conformity, they had their gear. Our generation is individual. We are all doing our own thing, but in a sense together. We're vibing to the music. There is no color, no race. You can be what you want to be.

BONES: The future of techno is not only in the music, its also in the parties, the fanzines and the fashion.

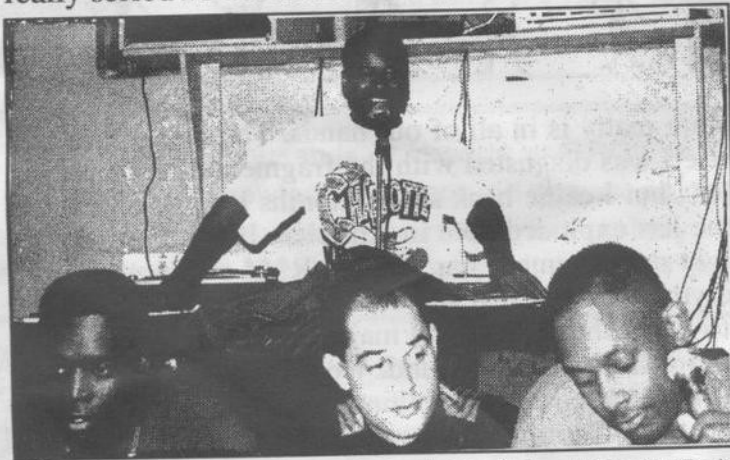
JEFF MILLS: Its more than money. We have to sit back and think about WHY we are trying to describe something in the future. How many records we sell is the least of our concerns.

UNKNOWN: WE ARE THE WORLD!

RITCHIE HAWTIN: I was inspired by KEVIN, JUAN, and DEREK. Detroit has a big problem. There are us (+8), 430 WEST, KMS etc., but none of the motherfuckers ever work together. UNITY? There are problems like this all over. These individual communities have to come together before the whole fucking world comes together.

LENNY DEE: America has a long fucking way to go. Ive DJd R***S from TOKYO to GERMANY and those kids come together. That is how the music goes forward. All the kids have to come together.

JUAN ATKINS: Technology has enabled a lot of people to make music that weren't making music before. There are a lot of people out there who aren't really seriouws about the music, or who don't feel the music and are trying to make a fast buck.



Kevin Saunderson, Frankie Bones, Derek May & Juan Atkins (At Top)

Lets cut all that bullshit out. A lot of people get a sampler, they do some bullshit and they throw it out there. Some people think that is what techno is and they go out and buy it. These one year DJs are playing this garbage, so please guys, sift through the bullshit.

Kevin Saunderson has the right idea with the Inner City stuff. There aren't a lot of people who could do that. He's signed to a major, but what the hell, he's been there for a long time as well. He feels like he is going forward. He got a lot of respect at the seminar, whether people like him or not.

All the sounds: Detroit, England, Belgium together make a R*** and that is it. At the end of the day, **UNITED WE STAND, DIVIDED WE FALL**. The reason the techno and house thing is so big in England is because of the unity.

The techno sound is very male dominated and I'm not really into that. I'm into a lot more people coming together and if the girls come into it, they're not really into the

hard sound, they're into melodic words here and there.

I played San Francisco with Colin Faver, which I thought had the right idea. Every DJ had a broad cross-section of music. The punters had everything. I couldn't believe it. There were 5,500 people there. Absolutely brilliant. It went on for an extra hour.

I don't have time for an attitude. As big as I am, I still take a back seat, I am as shy as anyone else, I just get on and do the job.

H: How much do you get paid for a night of DJing?

Carl: Bearing in mind my 14 years of experience and the fact that I do have a lot to offer, I sweat blood and I make about 500 pounds (1,000 dollars) for an hour and a half.

Each place that I go, it really amazes me that I am actually reaching people from all around the world. My parents just can't believe it. Your parents are always the ones to complain about the noise. They disagreed with everything I did with music. Now of course they believe there's a future in it. It's not just a money thing, I just love seeing people have a good time. I am a universal DJ.

The seminar didn't impress me, I thought it was petty. I wish people would just get on with their jobs. DJs should get together.

Carl is playing in Dallas in September. His new records are: Remix of "DJ Phantasy", "Eternal" (done in Australia) a track on a compilation and "Does It Feel Good To You."

NEBULA 2 CONT

out here so we can remain anonymous. People don't have to know who you are, as long as they know the music.

H: Is there anything else you would like to add?

R: Yes, I'm really jealous of the choice of music here, I

consider myself deprived

J: Yeah, it's really good over here. It's all at the start. You've got the beginnings here, it's like back in the days.

R: Considering the size of this place. Englands early parties had like 25,000 people; you've got the area and the facilities to do these parties.

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SMART
DRINKS**

D.30

TRIVIA 4

**Who are Zero
Zero?**

**Name their
first record
and the label
it was released
on.**

**SEND YOUR AN-
SWERS TO:
HEATHER
LOTRUGLIO
2249 E 21ST ST.
BROOKLYN N.Y.
11229**

**WINNERS WILL RECEIVE A GIFT
OF MUSIC
COURTESY OF
UNDER ONE SKY**



ANSWER TO TRIVIA #3

**What artist is responsible for the
TZ series, an R&S offshoot?
Name one song under his other
alias.**

**MARCOS SALON IS THE ARTIST RE-
SPONSIBLE FOR THE TZ SERIES.**

OUTLANDER: "VAMP"

**EQUITEK: "STYLUS FLIGHT" ARE
OTHER ALIASES**

**CHAD WOODSON
FORT WORTH, TEXAS**

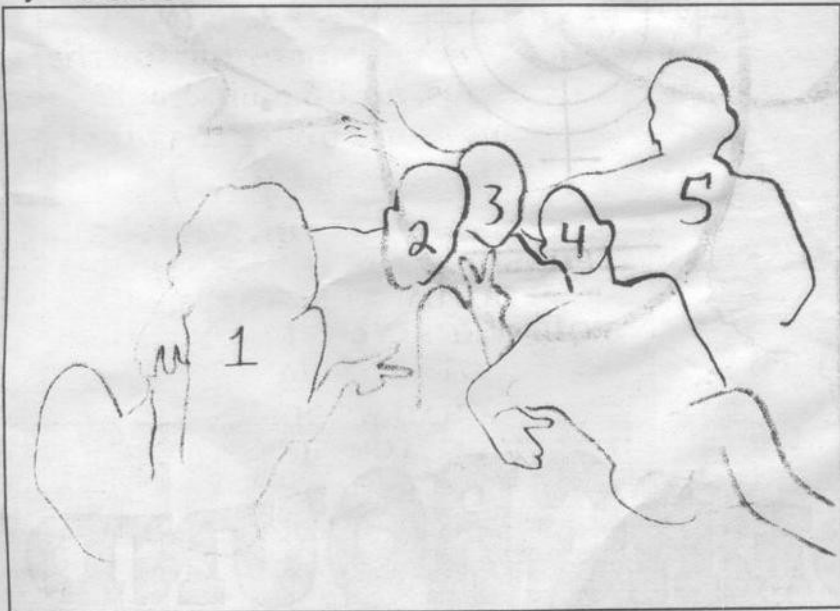
**MARCOS SALON is also
LIASONS D "HE CHILLED
OUT" & part of BIORHYTHMS
"I SEE THE MUSIC"**



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S

L.A. 1) Lily 3) Shelly B.
2) Chris P. 4) Heather (Brooklyn)
Posse Crunch 5) Carlos

D.31

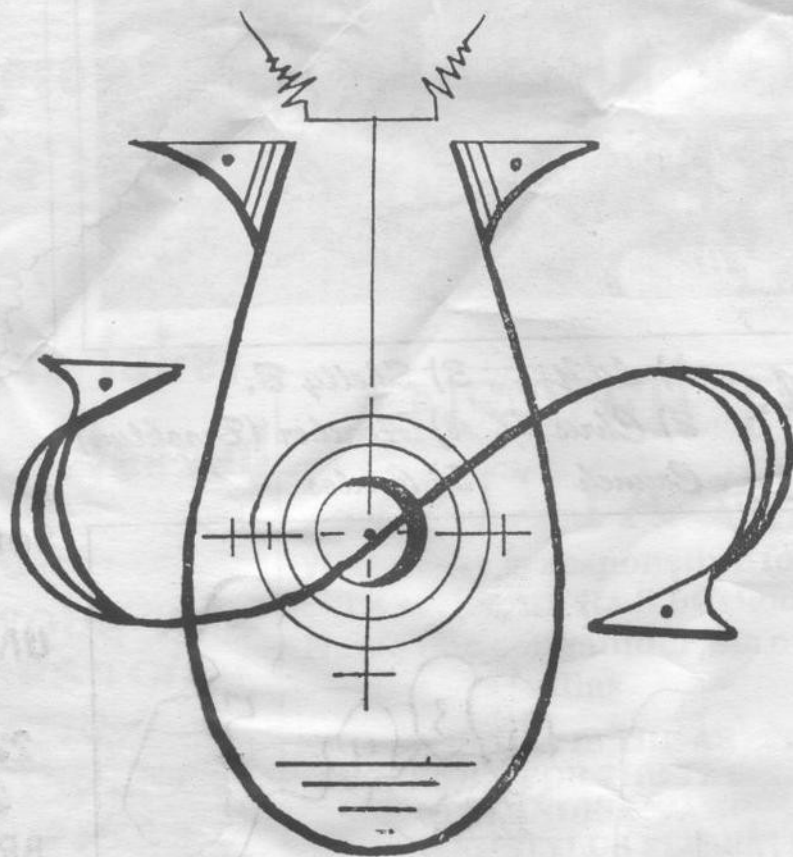


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UNDERGROUND